



## Tertiary Entrance Examination, 2002

### Question Paper

# ENGLISH LITERATURE

#### *Time allowed for this paper*

Reading time before commencing work: Ten minutes  
Working time for paper: Three hours

#### *Materials required/recommended for this paper*

##### **To be provided by the supervisor**

This Question Paper  
Standard Answer Booklet

##### **To be provided by the candidate**

Standard items: Pens, pencils, eraser or correction fluid, ruler  
Special items: Nil

#### *Important note to candidates*

No other items may be taken into the examination room. It is **your** responsibility to ensure that you do not have any unauthorised notes or other items of a non-personal nature in the examination room. If you have any unauthorised material with you, hand it to the supervisor **before** reading any further.

*Structure of this paper*

Section	No. of items available	No. of items to be attempted	Marks available
I Texts and Contexts	5	1	25
II Prose Fiction	5	1	25
III Poetry	5	1	25
IV Drama	5	1	25
<b>Total marks</b>			<b>100</b>

*Instructions to candidates*

1. The rules for the conduct of Tertiary Entrance Examinations are detailed in the booklet *TEE Handbook*. Sitting this examination implies that you agree to abide by these rules.
2. Write your responses in the Standard Answer Book. All responses must be in essay form.
3. In responding to the items, you must make detailed reference to at least **four different set texts for this subject**. You may not make detailed reference to the same set text in more than one section of the examination. Failure to fulfil these requirements may incur penalties.
4. It is recommended that you **do not use pencil**.

**SECTION I – TEXTS AND CONTEXTS**

The four areas for the study of **Texts and Contexts: Representations and Issues** are:

Class  
Cultural Identity  
Gender  
Race and/or Ethnicity

Respond to ONE item from this section. When answering a question from this section, you may refer to any suitable text or texts in your discussion of the item you have chosen, provided that you make substantial reference to at least one of the set texts for this subject.

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1. Dominant understandings about race relations in literary texts may be interrogated or resisted by readers. Discuss with reference to one or more texts.
  
2. Consider how challenges to power relationships in texts can reveal shifts in social attitudes to gender. Refer to at least one text.
  
3. How do literary texts show class to be a dividing factor in society? Answer with reference to at least one text.
  
4. The construction of cultural identity is apparent in a writer's shaping of place, time and characters. Discuss with reference to one or more texts.
  
5. The reading of a text is influenced or affected by knowledge of its historical and cultural context. Discuss with reference to one or more texts.

**SECTION II – PROSE FICTION**

Respond to ONE item from this section by making detailed reference to at least one of the set texts for prose fiction.

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6. ‘A novel can provide different perspectives on [an] event – but only one at a time.’  
[David Lodge, *The Art of Fiction*, London: Penguin Books, 1992, p. 28.]

Respond to this statement in a discussion of narrative method in one or more novels.

7. Novels often reveal a character’s struggle to come to terms with a new situation. Discuss with reference to at least one novel.

8. While the endings of novels do not necessarily resolve every issue raised by the narrative, they still function in very specific ways to position the reader. Discuss with reference to at least one novel.

9. Not all meanings in a novel are understood at a literal level. Discuss the role that symbolism plays in the construction of meaning by referring to one or more novels.

10. Discuss the ways in which the details of setting draw the reader into the world of the text. Answer with reference to one novel.

**SECTION III – POETRY**

Respond to ONE item from this section by making detailed reference to at least one of the set texts for poetry.

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11. Many poems depend on extended metaphors, symbols and images of landscape to achieve particular effects. Discuss with reference to one or more poems.
  
12. 'Poetry matters little to the modern world'.  
[F.R. Leavis, *New Bearings in Modern Poetry*, London: Penguin Books, 1963, p. 11.]  
Considering the work of one poet, discuss the value of poetry.
  
13. Aural patterns are integral to the meaning of many poems. Comment on the contribution of sound to meaning in one or more poems.
  
14. The title of a poem can certainly direct a reading of the text by implying a particular focus. Consider this statement with reference to one or more poems.
  
15. Poetry can present the perspective of the privileged and the empowered in society. Consider this claim with reference to one or more poems.

**SECTION IV – DRAMA**

Respond to ONE item from this section by making detailed reference to at least one of the set texts for drama.

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16. What is said and what is not said are both essential to an audience's understanding of character. Discuss the role of verbal and non-verbal elements in one play.
  
17. The audience's awareness of other texts frequently enhances their interpretation of a play. Discuss with reference to one or two plays.
  
18. The dramatic core of plays is often located in controversy. Discuss with reference to one or more plays.
  
19. The playwright's primary task is to hold the audience's interest. Consider how this is achieved in one or more plays.
  
20. Discuss the extent to which action that has taken place off stage is relevant to the conflicts on stage. Refer to one or more plays in your answer.

**END OF PAPER**

## ACKNOWLEDGEMENTS

### SECTION II

**Question 6:** Lodge, D. (1992). *The art of fiction*. London: Penguin Books, p. 28.

### SECTION III

**Question 12:** Leavis, F.R. (1963). *New bearings in modern poetry*. London: Penguin Books, p. 11.